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Exhibition Introduction: China's New Art, Post-1989

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後八九中國新藝術

CHINA'S NEW ART, POST-1989

附一九七九至八九回顧展 WITH A RETROSPECTIVE FROM 1979-1989

首個全面探索中國新一代藝術創作的大型展覽，集中展示自一九八九年以來的作品。一九八九年是中國新藝術的轉捩點，引致轉變的部份原因在於強烈的社會變遷，這年有兩項事件特別重要：二月於北京舉行的備受議論的**中國前衛**大展，以及年中的學生運動與六四事件。前者為八十年代藝術新潮的發展劃上句號；而後者則大大改變了中國的文化氣候。

中國自一九八九年以來的新藝術大抵比任何一種媒介更有力地顯示出九十年代的心理、社會和文化傾向。它的創作往往帶有一點意圖，意圖開創一種異於官方認可藝術的有力獨特表現形式。這些新藝術作品活潑地反映了過去三年來社會、政治和經濟變動所引發的種種思想意識和藝術態度。

為使觀者易於理解中國新藝術的歷史背景，展覽首部份以圖片和文獻探索中國現代藝術自世紀初以來，歷文化大革命的發展，並特別回顧八十年代的藝術運動如**星星美展**和**八五新潮**

等；展覽核心則由五十餘位藝術工作者的二百多件作品所組成，計有繪畫、雕塑及裝置藝術等。按其呈現的精神面貌，展品可分六類：

This first comprehensive survey of works by China's new generation of artists focuses on works created after 1989, a year marking distinct aesthetic changes in China's new art, a result of intense sociological changes. Two events of 1989 were particularly significant: the controversial **China/Avant-Garde** Exhibition in Beijing, which marked a full-stop to the development of 80s' New Wave art, and the 1989 student movement culminating in the tragedy of Tiananmen, which changed the cultural environment of China.

The new art produced in China since 1989, almost more than any other medium, eloquently expresses the psychological, social and cultural currents of the 90s. Often

done with the intention of creating a powerful and individually expressive alternative to 'official' art, China's new art vividly reflects the stylistic and ideological transformation in art brought about by the stunning social, political and economic changes of the last three years.

To give the works a historical context, the first section of the exhibition explores through documents and photographs the development of modern art in China from the turn of the century through the upheavals of the Cultural Revolution and contains a special retrospective of the 80s art movements, including the Stars exhibitions and the '85 New Wave movement. The main section of the exhibition, made up of over 200 paintings, sculptures, installations and other works by more than 50 artists, is divided into six categories:

政治波普

這類作品的特點是政治符號與其他符號——特別是與商業類的組合，它們的並列看似隨意，但卻產生荒誕幽默的效果，蘊含着對毛澤東時代的思想意識與時下中國的洋貨熱的辛辣批判意味。政治波普藝術用色鮮艷，意象誇張，表明了緊聯其諷刺姿態的，是畫者對文化大革命那無知魅力，與時下流行商品形象的率然欣悅。

Political Pop Art

Political Pop is typified by a seemingly arbitrary combination of political and, often, commercial symbols that create a humorous and absurd effect which carries with it a biting criticism of both the ideology of the Mao era and the craze for Western consumer products in today's China. The flamboyant colours and exaggerated imagery of Political Pop Art clearly demonstrates that its satirical posture is coupled with a frank delight in the silly glamour of Cultural Revolution and pop marketing images.



藏經卷四：春宵妙圖
洪浩 一九八九

Sutra No. 4: A Sweet Spring Evening
Hong Hao 1989